

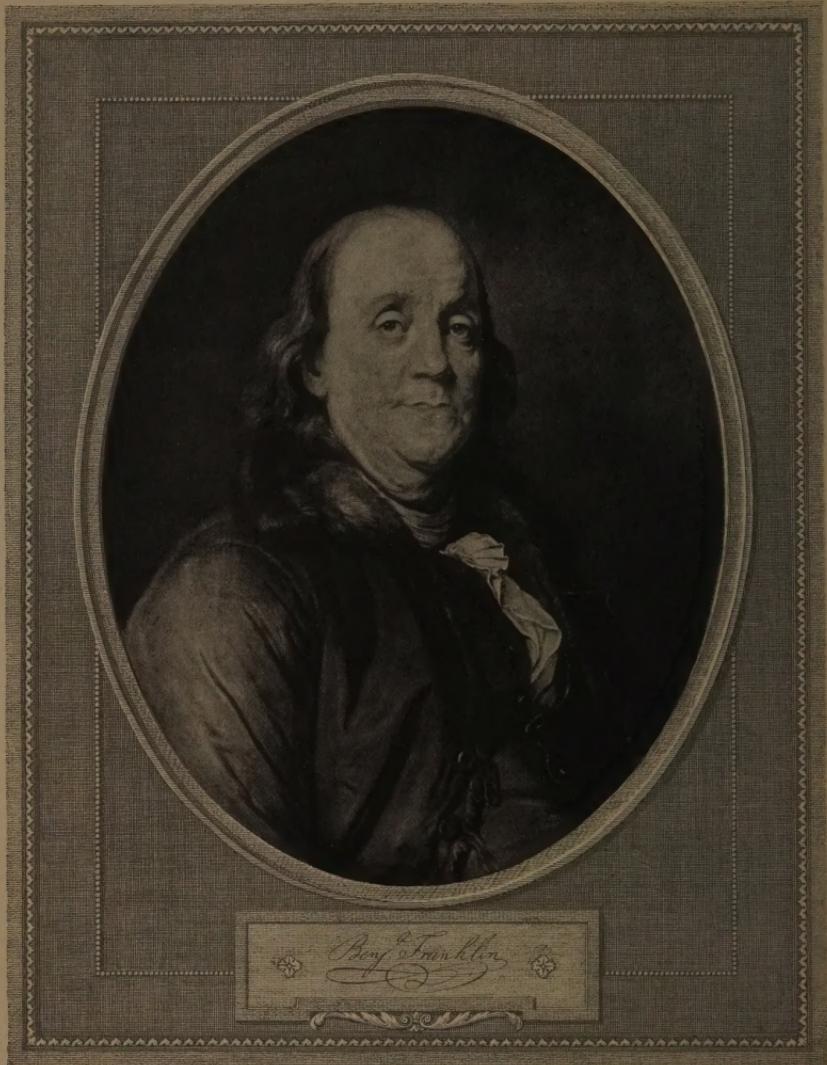




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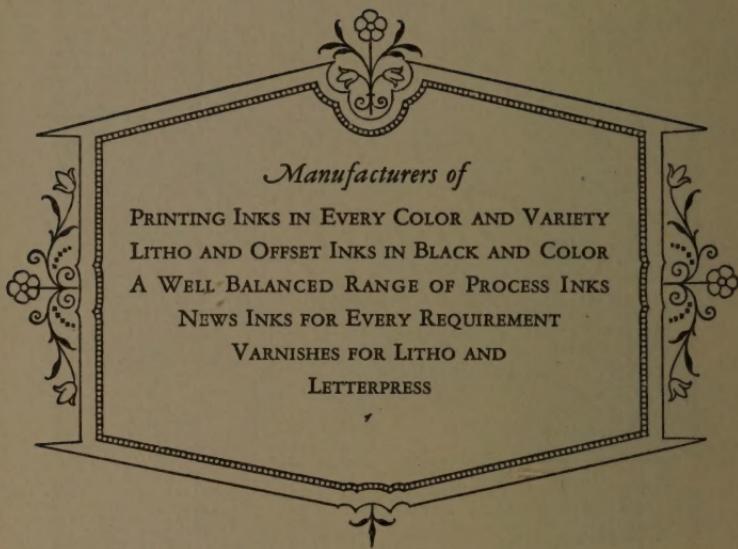
Benj Franklin

*Born in Boston, 1706
Died in Philadelphia, 1790*

*Morrill
Inks*



GEO. H. MORRILL CO.
Founded
1840



GEO. H. MORRILL CO.

HEAD OFFICE

NORWOOD, MASS.

FACTORIES

NORWOOD, MASS. - CLEARING, ILL.

CARBON PLANTS

BARREN CREEK, WEST VIRGINIA
SHREWSBURY, WEST VIRGINIA
EASTERN, KENTUCKY

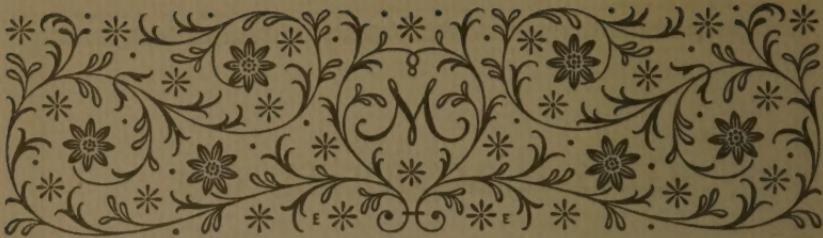
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AMERICAN TRADING COMPANY
FOR ENGLAND, THE FAR EAST
AND AUSTRALASIA

NATIONAL PAPER & TYPE COMPANY
FOR MEXICO
AND LATIN AMERICA



Foreword

THE illustrations in this book show results obtained from a selection of representative black and colored inks manufactured by this Company in keeping with the highest standards of modern printing. To make the book more interesting and serviceable a variety of subjects has been chosen and the use of paper, screen and ink has been considered in connection with each; only nationally known papers, for instance, having been selected.

The black inks, chosen from many, are typical of each class with certain definite features. No attempt has been made to show all of the colored inks manufactured, those included being representative of the most popular. Practically any variation may be obtained by mixture of the inks illustrated, in addition to which the Company's factories and branches are equipped to furnish inks of any special shade or for any particular purpose.

At the bottom of each page is a block with solid and various screens for convenience in matching and a brief summary of certain properties of each ink which have been determined from experience or by laboratory test.

PERMANENCY. In testing for permanency it is found that while certain inks show no change after forty-five

hours exposure in the Fadeometer, which is equivalent to a month in the sunlight of northern United States, they may change under the sun's rays in Texas, Southern California and other similar localities. It has also been determined that inks made from permanent pigments cannot be reduced beyond a certain point without losing permanency and that the use of some papers has the same effect.

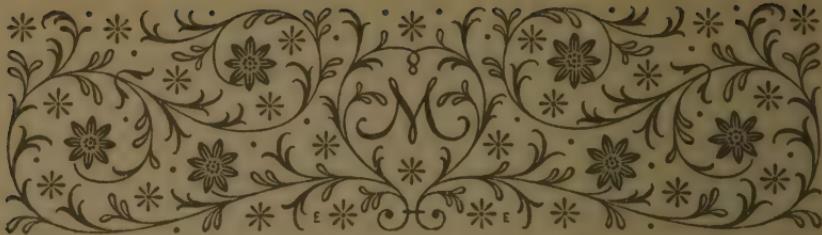
ALKALI PROOF. An ink may be rated as alkali or paste proof as shown by our customary test with an aqueous caustic solution but the result may be different if exposed to a stronger solution or if the paste be acid instead of alkaline.

DRYING AND SETTING. Certain inks are made to dry quickly, others to set quickly, but the atmosphere, the quality of the paper or its hygroscopic condition and other causes may counteract the drying or setting qualities of any ink.

Summary

The properties of the inks listed herein have been established by actual test under certain definite conditions and are given in good faith as a guide to the printer, but because of the varying circumstances under which printing is done and the effect of factors such as differences in paper, atmospheric conditions, amount of ink carried, state of the rollers, other material added to the ink, etc. this Company, of necessity, assumes no responsibility for results obtained because of statements made in this book and such statements are not to be construed as warranties.

GEO. H. MORRILL CO.



ACKNOWLEDGEMENTS

Credit and thanks are given to those through whose courtesy the following illustrations were obtained for this book:

FRANKLIN PORTRAIT. From plates of Norman T. A. Munder and Co. reproducing a painting of Joseph Siffrein Duplessis (1725-1802) by permission of The Metropolitan Museum.

THE BOY IN RED. From a copyrighted print of The Medici Society of America, reproducing a painting by Madame Vigée Lebrun (1755-1842).

NIGHT SCENE. From a prize photograph by Joseph A. Popino, New York.

GEORGE WASHINGTON. From a bust by Jean Antoine Houdon (1741-1828) in The Boston Museum of Fine Arts, a gift from Mr. Edward Tuck.

THE POUR. Reproduction of statue used as copyrighted trademark by the Damascus Bronze Company, Pittsburgh.

MAP OF LONDON. From Smith's First Book on Geography published in 1848 by Cole & Burgess of New York. Courtesy of Mrs. Edith Miniter, Malden, Mass.

GUTENBERG BIBLE. From the first book printed with movable type by Johannes Gutenberg of Mainz, Germany, (1400-1468), begun in 1450 and finished in 1455. Courtesy of Norman T. A. Munder and Company.

HORN-BOOK. From an illustration of Thomas R. Beaufort in *A History of The Horn-Book*, by Andrew W. Tuer, F.S.A., showing a device by which children were first taught their letters, consisting of the alphabet and Lord's Prayer printed and pasted on a small board with handle and transparent horn protection held in place by brass edging. Its use began about 1500 A. D. and continued for about three hundred years, the specimen shown having been made during the reign of Queen Elizabeth (1558-1603).

ARCH OF TITUS. From a photograph of Adolph Braun & Co., New York.

YE OLD DICK. From an etching by George T. Plowman of an old inn, Smithfield, England.

THREE BIRCH TREES. From a photograph by John Kabel, Dayton, Ohio.

LITTLE BOB AND TINY TIM. Well known characters of Charles Dickens' *A Christmas Carol* from a Copley Print, copyrighted by Curtis & Cameron, Publishers, Boston, reproducing a painting by Jessie Wilcox Smith.

LADY IN BLUE. From the portrait of a Russian Princess by C. A. Somoff (1869-?). Tretiakoff Gallery, Moscow.

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CANAL IN VENICE. From a painting of the Spanish Artist, Martin Rico, (1850-1908), by permission of The Art Institute, Chicago.

ACKNOWLEDGEMENTS

By Permission of the Metropolitan Museum:

THE LUTE PLAYER and THE SIGN PAINTER. From paintings by Jean Louis Meissonier (1815-1891).

THE APOTHECARY SHOP. From a painting by F. A. Grison (1845-1885).

YOUNG WOMAN WITH WATER JUG. Painting by Johannes Vermeer (1632-1675).

MEDITATION. From a painting by Charles Sprague Pearce.

From Drawings by LeRoy Henry Appleton, New York.

STREET IN OLD CAIRO

POTTERY DESIGN

THE COTTAGE

From Photographs of H. Armstrong Roberts, Philadelphia.

CROWING COCK

THE SWAN

From Photographs of Gramstorff Bros., Malden, Mass.

GIRL WITH CAT. From painting by Paul Hoecker (1854-1910).

THE LAUGHING CAVALIER. From a painting by Franz Hals (1580-1666).

From Photographs of P. Cartoni Co., Boston.

CARVED CAPITAL. Baths of Caracalla, Rome.

MARBLE FIREPLACE. Ducal Palace, Venice.

From Photographs of Harold Hugo, California.

MARINE. Varishade Subject.

TORREY PINE. A tree peculiar to the Pacific Coast.

From Photographs of Keystone View Co., Inc.

HEAD OF DANTE. From a model by Paolo Abbate for a bust of the poet overlooking the Hudson in New York.

NUDE CHILD. From a painting by M. Angelo, Hungarian artist.

THE
INDEX



PERMANENCY

This Company considers as absolutely permanent to sunlight only those inks which stand the severest test without change. The classifications ALMOST PERMANENT and FAIRLY PERMANENT indicate inks as fast to light as they can be made with the most permanent pigments obtainable. Among colors classed as almost permanent are many considered by the trade as permanent and among those rated fairly permanent are many of good permanency for the work for which they are intended.



INDEX OF INKS ILLUSTRATED

In Ordering Inks Always Give the Formula Number Desired

		NAME	FORMULA NO.	PER- PAGE	TRAN- MANENCY	TRANS- PARENCEY
BLACK INKS	Book	African Black Heavy	5459	18	P	ST
		African Black Medium	6718	18	P	ST
		African Black Soft	5015	18	P	ST
		Bible Black	6659	15	P	ST
		Geography Black	6734	14	AP	ST
		Ozo Book Black	6668	17	P	ST
COVER		School Book Black	5098	16	AP	ST
		Cover Black	6757	76	P	ST
GLASSINE		Glassine Black	6753	74	P	ST
HALFTONE	Book	Banknote Halftone Black	5002	6	P	ST
		Knickerbocker Halftone				
		Black	5024	8	P	ST
		Mohawk Halftone Black	6638	10	P	ST
		Miracle Halftone Black	6732	11	P	ST
		Oxy Halftone Black	6669	9	P	ST
JOB		Tobey Halftone Black	5606	7	P	ST
		Extra Fine Job Black	5008	13	P	ST
		Parchment Black	5000	12	P	ST
MAGAZINE		Farm Magazine Black	6754	21	P	ST
		M. & E. Magazine Black	5388	19	P	ST
		Rotary Magazine Black	6579	22	P	ST
		Y. C. Magazine Black	6755	20	P	ST
POSTER		Poster Black	6760	63-66	P	ST
PROCESS		Process Black	5460	1	P	ST

FOR DEFINITION OF PERMANENCY SEE PAGE XII

P—PERMANENT	T—TRANSPARENT
AP—ALMOST PERMANENT	ST—SEMI-TRANSPARENT
FP—FAIRLY PERMANENT	SO—SEMI-OPAQUE
F—FUGITIVE	O—OPAQUE

INDEX OF INKS ILLUSTRATED

In Ordering Inks Always Give the Formula Number Desired

		NAME	FORMULA NO.	PER- MANENCY	TRANS- PARENCEY
BLUE INKS				PAGE	
BOND	Bond Blue	600	68	AP	ST
COVER	Venetian Cover Blue	683	76	FP	O
GLASSINE	Glassine Blue	3589	74	AP	ST
LABEL	Dark Label Blue	3605	72	AP	ST
	Light Label Blue	3604	71	AP	ST
LET. PRESS	Blue Lake	01535	40	F	T
	Bronze Blue (on Super)	01512	39-A	AP	ST
	Bronze Blue (on Coated)	01512	39-B	AP	ST
	Imperial Blue	14	38	AP	ST
	Milori Blue	3454	39	AP	ST
	Peacock Blue	01551	41	F	T
	Regal Blue	01525-R	37	AP	ST
	Ultramarine Blue	01546	42	P	ST
POSTER	Dark Poster Blue	3587	65	AP	ST
	Light Poster Blue	3585	66	AP	ST
	Medium Poster Blue	3586	64	AP	ST
PROCESS	Process Blue	3595	1	F	T
VARISHADE	Reddish Blue Varishade	973	5	F	ST

BRONZE INKS

ALUMINUM	Aluminum Ink Powder	3554	73
BRONZE	Bronze Ink Liquid	3551	73
GOLD	Rich Pale Gold Ink Powder	3567	73

BROWN INKS

LET. PRESS	Chocolate Brown	2473	62	FP	SO
	Deep Photo Brown	27	61	FP	ST
	Haig Brown	527	59	FP	ST
	Pershing Brown	158	60	F	ST
VARISHADE	Brown Varishade	1177	4	F	ST
	Maroon Varishade	365	2	F	ST
	Sepia Varishade	263	3	F	ST

GREEN INKS

COVER	Ex. Light Cover Green	05401	76	AP	SO
GLASSINE	Glassine Green	3607	74	AP	SO

FOR DEFINITION OF PERMANENCY SEE PAGE XII

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FP—FAIRLY PERMANENT

SO—SEMI-OPAQUE

F—FUGITIVE

O—OPAQUE

INDEX OF INKS ILLUSTRATED

In Ordering Inks Always Give the Formula Number Desired

GREEN INKS Cont'd		NAME	FORMULA NO.	PER-PAGE	TRANSMANENCY
LET. PRESS	Dark Green Lake	01416	56	F	T
	Dark Milori Green	01407	53	AP	ST
	Ex. Dark Milori Green	01409	54	AP	ST
	Ex. Light Milori Green	01401	50	AP	SO
	Light Green Lake	01411	55	F	T
	Light Milori Green	01403	51	AP	SO
	Medium Milori Green	01405	52	AP	SO
POSTER	Ex. Light Poster Green	3580	65	AP	ST
	Light Poster Green	3581	66	AP	ST
	Medium Poster Green	3582	64	AP	ST

ORANGE INKS

GLASSINE	Glassine Orange	3606	74	FP	ST
LET. PRESS	Persian Orange	01203	49	F	T
	Tangerine Orange	01206	48	AP	ST

PURPLE INKS

LET. PRESS	Imperial Purple	01613-R	58	FP	ST
	Royal Purple	01605	57	F	ST
POSTER	Poster Violet	3588	63	FP	ST

RED INKS

BOND	Bond Red	3576	68	FP	ST
COVER	Cover Red	282	76	F	O
GLASSINE	Glassine Red	3577	74	F	ST
LABEL	Dark Label Red	3603	70	AP	ST
	Light Label Red	3602	69	FP	ST
LET. PRESS	Carnation Red	01160	35	F	ST
	Colorado Red (on Coated)	432	27	F	O
	Colorado Red (on Bond)	432	27-A	F	O
	Columbine Red	01145-R	29	FP	ST
	Cosmos Red	01147-R	28	FP	ST
	Dahlia Red	01157-R	31	FP	ST

FOR DEFINITION OF PERMANENCY SEE PAGE XII

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 INDEX OF INKS ILLUSTRATED

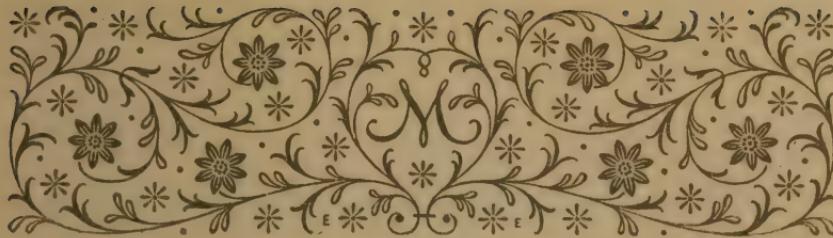
In Ordering Inks Always Give the Formula Number Desired

RED INKS Cont'd		NAME	FORMULA NO.	PER-PAGE MAN.	TRANSP. PERMANENCY
LET. PRESS	Dark Red	01108	33	AP	ST
	Excelsa Red	01126-R	25	FP	ST
	Geranium Lake Y	203	26	F	T
	Light Red	01101	32	AP	ST
	Phlox Red	01173-R	34	FP	ST
	Regal Red	01155	30	FP	ST
	Thistle Red	01601-R	36	F	T
	Volcano Red	01132-R	23	AP	ST
	Zinnia Red	01121	24	FP	ST
POSTER	Dark Poster Red	3584	63	AP	ST
	Light Poster Red	3571	66	AP	ST
	Medium Poster Red	3583	65	AP	ST
PROCESS	Process Red	3594	1	F	ST
TINTS					
	Blue Tint	1047	67	FP	SO
	Flesh Tint	1045	67	F	SO
	Light Green Tint	1049	67	FP	SO
	Neutral Gray Tint	698	67	AP	SO
	Pink Tint	1046	67	FP	SO
	Silver Gray Tint	1048	67	FP	SO
	Yellow Tint	594	67	AP	SO
	Yellowish Green Tint	1042	67	FP	SO
YELLOW INKS					
COVER	Medium Cover Yellow	05305	76	AP	O
LET. PRESS	Canary Yellow	01303	43	AP	O
	Deep Yellow	01307	45	AP	O
	Medium Yellow	01305	44	AP	O
	Yellow Lake G	01311	46	F	T
	Yellow Lake R	01316	47	F	T
POSTER	Light Poster Yellow	3578	63	AP	O
	Medium Poster Yellow	3579	64	AP	O
PROCESS	Process Yellow	3593	1	FP	SO

FOR DEFINITION OF PERMANENCY SEE PAGE XII

P—PERMANENT
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 ST—SEMI-TRANSPARENT
 SO—SEMI-OPAQUE
 O—OPAQUE



MISCELLANEOUS SPECIALTIES

Not Illustrated

Formula No.

To INCREASE DRYING

Liquid Cobalt Drier	6706
Semi-Liquid Drier	5094
Paste Manganese Drier	5149

To RETARD DRYING

Wax	2
-----	---

To SET FAST

Set Fast	3591
----------	------

To INCREASE TACK

Body Gum	5270
Dark Gloss Varnish	5293
Medium Gloss Varnish	5200
Light Gloss Varnish	5245

To REDUCE TACK

Inkblend (Liquid)	1168
Inketine (Liquid)	1768
Printing Essence (Liquid)	1426
Set Fast	3591
Soft Manhattan Black	5601
Tack Puller (Paste)	5456
Wax	702

To INCREASE GLOSS

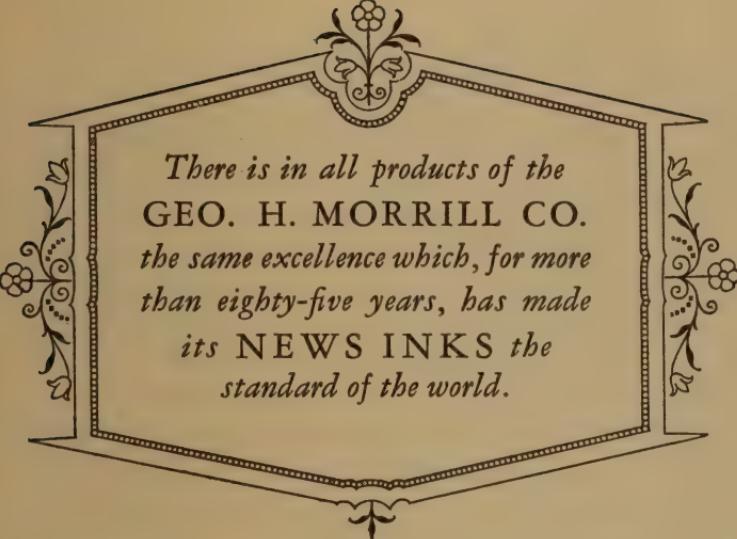
Oil Gloss	5200
Over Gloss	1098

To INCREASE BODY

Nubian Base Black	5659
Soft Body Gum	5271

 MISCELLANEOUS SPECIALTIES

	Formula No.
To PREVENT MOTTLING	
Gum	5289
Laketine	A-3070
To LENGTHEN INK	
Gloss	5214
To OVERCOME STATIC	
Electric Eradicator	1769
FOR WASH-UP	
Crystalene	5230
Ink Remover (Inflammable)	3590
No WASH-UP	
Time Saver	627
WHITE FOR TINTS OR COVERS	
Heavy White for Covers	834
Job White	902
Mixing White	903
Semi-Transparent White	681
Transparent Tint Base	226
DUSTING BRONZE POWDERS in Aluminum, Deep Gold, Pale Gold, Rich Gold and Rich Pale Gold.	
GOLD SIZE , for use with Bronze Powder, in any shade of Yellow, Brown, White, etc.	
INKS IN ANY CONSISTENCY AND FOR ANY REQUIREMENT, such as:	
Bread Wrappers	Fibre Board
Burlap Bags	Paper Bags
Butter Wrappers	Soap Wrappers
Cartons	Tin Foil
Celluloid	Wax Paper
Cotton Bags	Wood Boxes
ALSO	
Copper Plate, Copying, Die Stamping, Engravers, Imitation Typewriter, Litho Offset, Paging, Perishable Safety, Roto-gravure, Tin Printing, Transfer and News Inks and Perfecting Press Colors.	
Letter Press Varnishes	Litho Varnishes
Gum Varnishes	Plate Oils



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the same excellence which, for more
than eighty-five years, has made
its NEWS INKS the
standard of the world.*

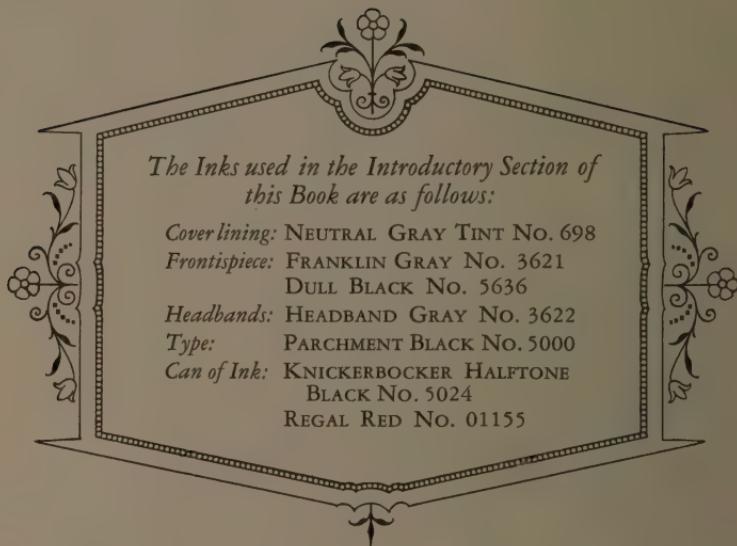


ALL works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the builder than those which everybody calls cheap.

Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense. A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of rapid decay and entire destruction of arts and manufactures.

—RUSKIN





One Picture is Worth
10,000 Words

[Old Chinese Proverb]

AMONG THE FIRST PICTURES TO BE TRANSMITTED BY RADIO
ACROSS THE ATLANTIC WAS THIS FACSIMILE OF A CHINESE PROVERB

Courtesy of the Outdoor Advertising Agency, New York City



The Boy in Red
Painting by Madame Vigée Lebrun. The Medici Society of America

GEO. H. MORRILL CO.

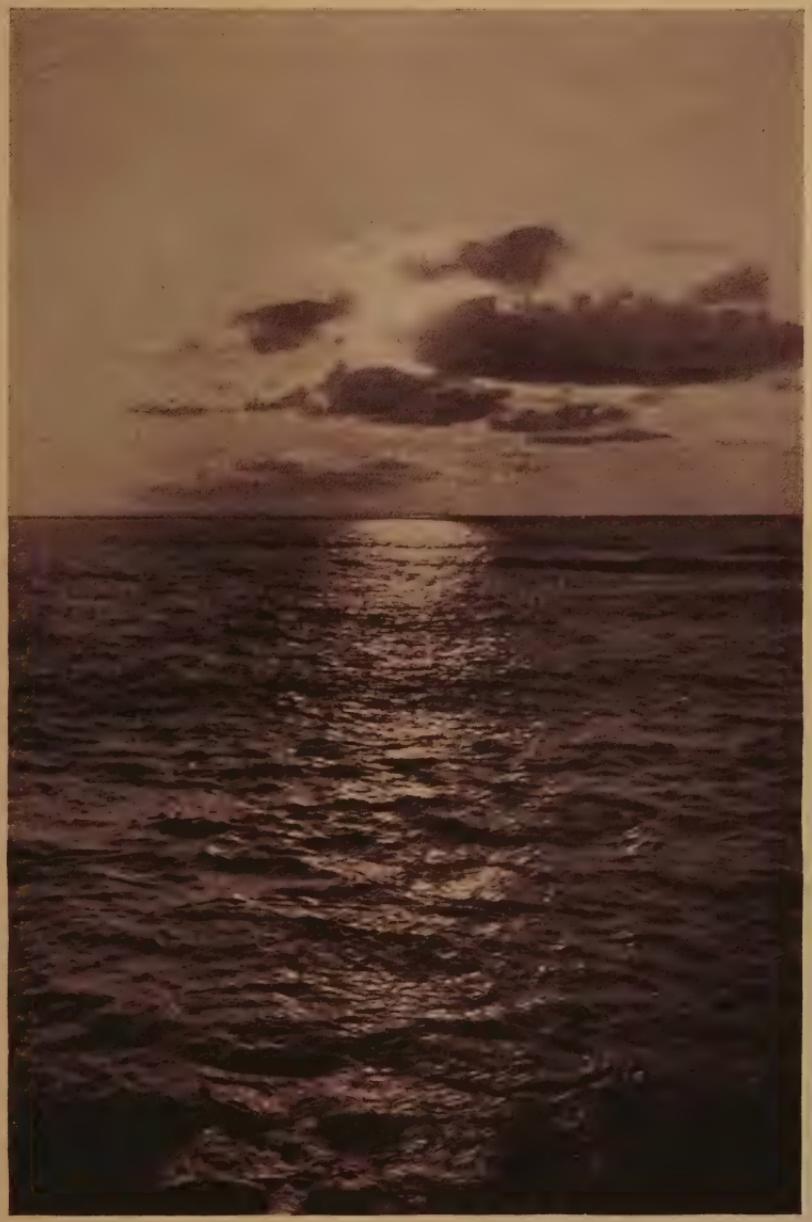
PROCESS YELLOW No. 3593

PROCESS RED No. 3594

PROCESS BLUE No. 3595

PROCESS BLACK No. 5460





Marine photograph by Hugo

Screen 150

GEO. H. MORRILL CO.

MAROON VARISHADE No. 365



Night Scene in New York

Screen 150

GEO. H. MORRILL CO.

SEPIA VARISHADE No. 263

PERSIAN



POTTERY

Pottery Design by LeRoy Henry Appleton

Screen 150

GEO. H. MORRILL CO.

BROWN VARISHADE No. 1177



Girl with Cat. From a painting by Paul Hoecker

Screen 150

GEO. H. MORRILL CO.

REDDISH BLUE VARISHADE No. 973



The Pour. Copyright Damascus Bronze Co.

Screen 150

GEO. H. MORRILL CO.

BANKNOTE HALFTONE BLACK No. 5002

Rich bronze overtone, clean bluish undertone—lays smoothly, sets and dries well—suitable for high grade work

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Meditation. From a painting by Charles Sprague Pearce

Screen 150

GEO. H. MORRILL CO.

TOBEY HALFTONE BLACK No. 5606

A desirable ink for general halftone work—has very little tack and
may be used on the cheaper grades of coated paper

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The White Rose. From a photograph

Screen 150

GEO. H. MORRILL CO.

KNICKERBOCKER HALFTONE BLACK No. 5024

A splendid halftone ink that owes success to its working and drying qualities,
good body, depth of color and moderate price

Refer also to Foreword on pages vi and vii

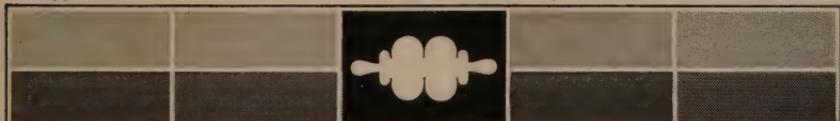
133 SCREEN

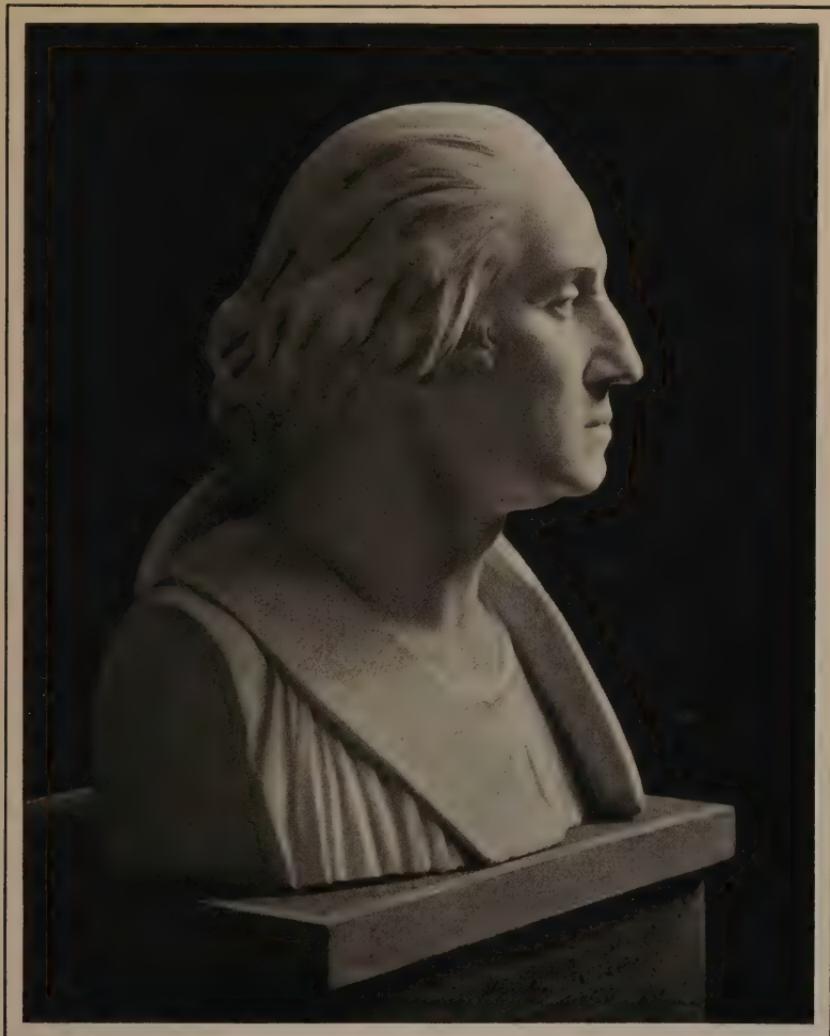
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Washington. From a bust by Jean Houdon

Screen 150

GEO. H. MORRILL CO.

OXY HALFTONE BLACK No. 6669

A halftone black especially recommended for its quick drying
quality. It saves time to use this ink

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Bust of Dante. By Paolo Abbate

Screen 150

GEO. H. MORRILL CO.

MOHAWK HALFTONE BLACK No. 6638

A popular ink at a popular price, having no equal in its class

Refer also to Foreword on pages vi and vii

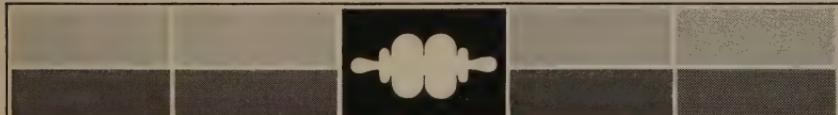
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Roman Capital. From a photograph of P. Cartoni Co.

Screen 150

GEO·H·MORRILL CO.

MIRACLE HALFTONE BLACK No. 6732

Sets quickly—dries well on paper without drying on press.
Sheets may be piled without slip-sheeting

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN



CERTIFICATE
OF
GOOD
WILL



GEO. H. MORRILL CO.

PARCHMENT BLACK No. 5000

A heavy-bodied ink, suitable for use on bond, parchment, policy
and all hard stocks. Makes a good job ink

Refer also to Foreword on pages vi and vii

STATEMENT
GEO. H. MORRILL CO.
Manufacturers of
PRINTING AND LITHOGRAPHIC
INKS
NORWOOD  MASS., U. S. A

To _____

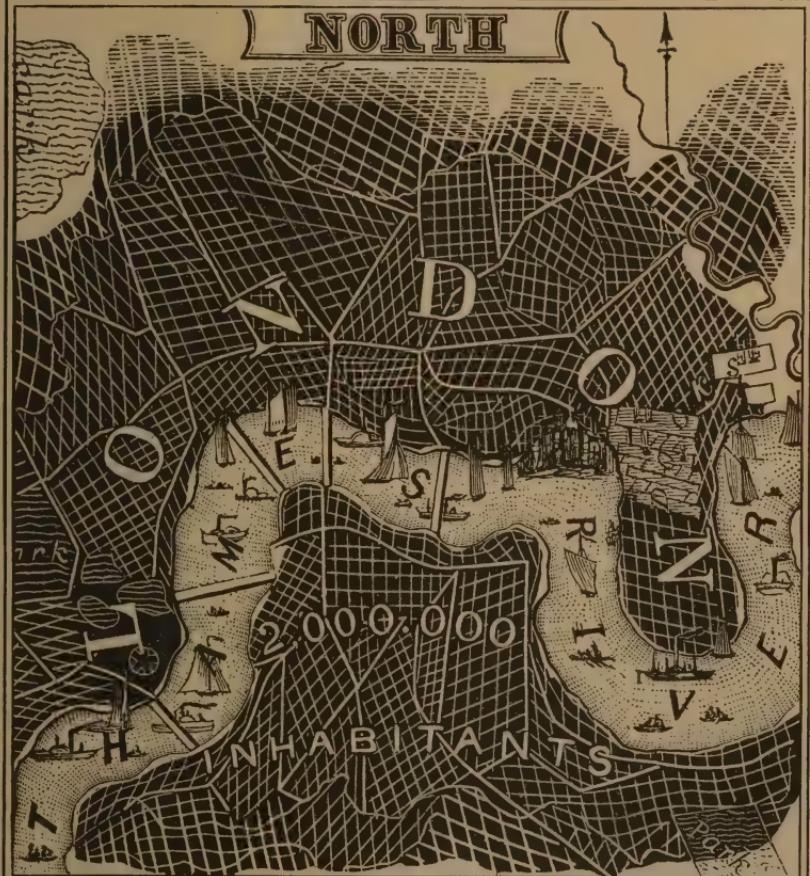
TERMS - 30 DAYS NET DATE 192

GEO. H. MORRILL CO.

EXTRA FINE JOB BLACK 5008

A favorite job black for many years with wonderful working properties

Refer also to Foreword on pages vi and vii



Pekin,*	{	Five times as many as	Canton,3 times.	Surat, $1\frac{1}{2}$ times.	Madras, as many.
London, New York.			Constan'ple, $1\frac{1}{2}$ times.	S. Peters'g, $1\frac{1}{4}$ times.	Vienna, as many.
Jeddo,	4 times.		Nankin, $1\frac{1}{4}$ times.	Moscow, as many.	Naples, as many.
Paris,	3 times.		Calcutta, $1\frac{1}{4}$ times.	Manches'r, as many.	Cairo, as many.

* Pekin is supposed by some to contain three millions of inhabitants; about eight times as many as New York. London contains about two millions.

From an Old Geography

GEO-H-MORRILL CO.

GEOGRAPHY BLACK No. 6734

Used for the best geographies where cuts, maps and text are printed on the best grade of super-calendered paper

Refer also to Foreword on pages vi and vii

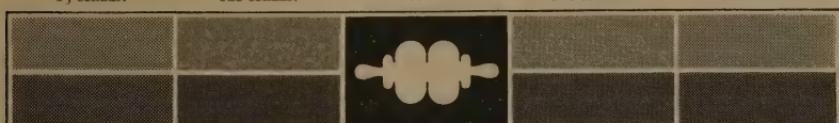
85 SCREEN

110 SCREEN

SOLID

110 SCREEN

100 SCREEN



nōne hec scripta sunt in libro sermoni
dictū regum israhel: Anno secundo
phare filij comuelie regis isrl: regnauit
ioachan filius uxoris regis iuda. Hic in
quinq; annis erat cu regnare ceperit:
et sedecim annis regnauit in iherusalē.
Solum mīs eū iherusa: filia zadoch.
frāmp; qd erat plānum coram dñi.
Huxta omnia qd fecit oziās pater suis
opat e: mītamen exēla nō abſtulit.
Adhuc ipsa immolabat et adolebat
incensū i ecclia. qd edificauit portū
donū domini sublunissimā. Reliqua
autem sermoni i oathan et uniuersa
que fecit: nōne hec scripta sūr i libro
reboni dictū regū iuda? In dieb; illis
repti dñs mittebat i iudam rāsh regen
ſtric et phare filiū comuelie. Et dormi
uit ioachan cu patribus suis sepultus
qd est cu eis i mītate dauid p̄is sū: et
regnauit achaz filius eū p̄ co. **XVI**

achaz nūctios ad reglat phalassar re
gē affriq; dīca. Senuis mīs et fili
mīs ego sum. Ascende i salū me fac
de manu regis ſcie et de manu regis
isrl: qd cōſurregerunt aduersū me. Et cu
collegiſſer argenti et aurū qd inueni
pouit in domo dñi. et in theſauris re
gis mīs regi affriq; munera: qui i
acquēuit voluntati eius. Ascendit au
ten reg affriq; i damascū i vastauit
eam: et trāſtū habicatores eius ore
necrāſim aut interfici. Periculq; reg
achaz in occulū reglat phalassar
regi affriq; i damascū. Cūq; vidisſer
altare damasci: mīs reg achaz ad u
riam ſacerdotē exemplar eū et ſimilitu
dīnē iuxta om̄e opus eius. Eſtruxit
q; mīs ſacerdos altare. Huxta om̄ia
que p̄eprerat reg achaz i damasco: ita
fecit ſacerdos mīs dōne veniret reg
achaz de damasco. Cūq; veniſſer reg
de damasco vidit altare i venetatus
est illud: ascenditq; et immolauit olo
cauſta et ſacrificiū ſuū: et libauit liba
mina: et hūt ſanguinem pacificorū que
obnūlēt ſug altare. Porro altare e
reum qd erat coram dñi tranſtulit re
ſacie templi et de loco altaris i de loco
templi dominic posuitq; illud qd latere
altaris ad aquilonē. Precepit quoq;
reg achaz vī ſacerdotō dicens. ſug
altare mīs offer olocauſtu matū
num et ſacrificiū vespertinū i olocauſ
tum regis et ſacrificiū eius: i olocauſ
tum unū ſpli tere et ſacrificiū corū
et libamina corū: et om̄em ſanguinem
olocauſtu et unū ſum ſanguinem vidi
me ſuper illud effundes. Altare vero
erat erit p̄atū ad voluntatē mēa.
ſicut igit ſelas ſacerdos iuxta om̄ia
que p̄eprerat reg achaz. Tūlit aut reg
achaz relatas tales i lūcētā qui erat

Reproduction of a page from the Gutenberg Bible

GEO. H. MORRILL CO.

BIBLE BLACK No. 6659

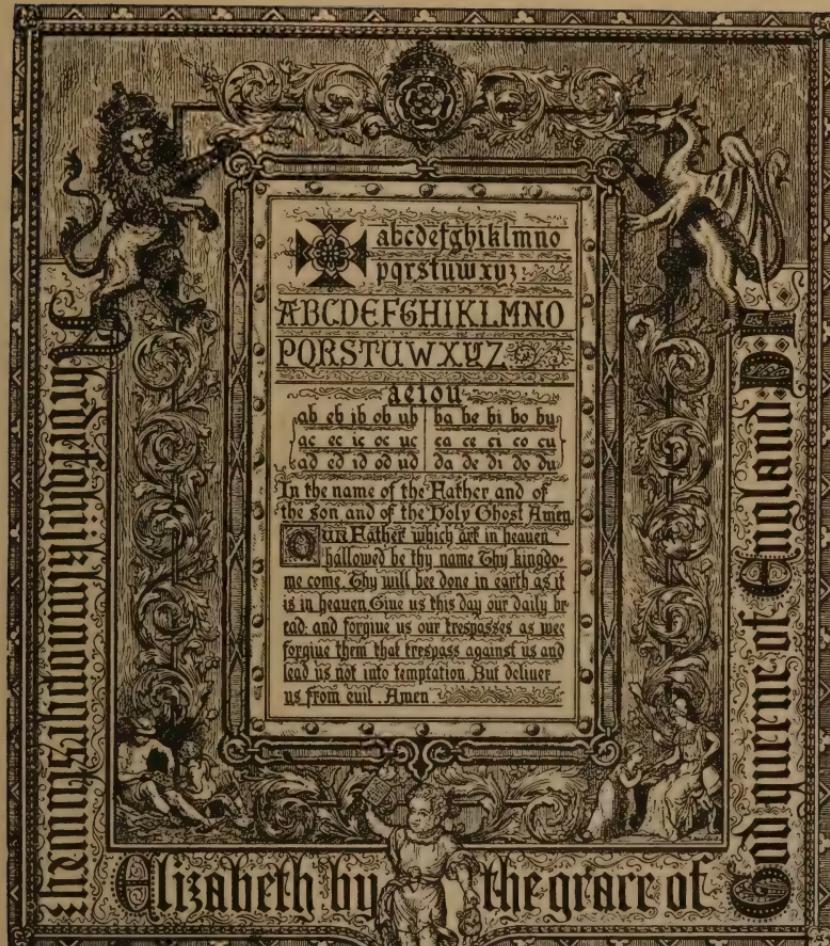
Remarkable for thin text printing, this black, though it may show through,
does not strike through the thinnest paper

Refer also to Foreword on pages vi and vii

nōne hec scripta sunt in libro s̄monū dierū regum israhel: Anno secundo phare filij comelie regis isrl: regnauit ioathan fili⁹ oꝝre regis iuda. Viginū quinque annos erat cu regnare cepiller: et sedecim annis regnauit in iherusalē. Non enim nūs e⁹ iherusal: filia zadoch. frater qđ erat placitum coram dñi. Iuxta omnia qđ fecit oꝝras pater suis dñas e⁹: reūtamen reges nō abdulit. Adhuc p̄s immolabat et adolebat in templū i eccl̄is. qđ edificauit portā dom⁹ dñm̄ sublimissimā. Reliqua autem sermonū ioathan et uniuersa que fecit: nōne hec scripta sunt in libro verb̄or̄ dierū regū iuda: qđ dieb⁹ illis repit dñs mītro i iudam rasil regnificer: et phare filiū comelie. Et dominiū ioathan cū patribus suis sepultus qđ est tu eis i cūitate dñvid p̄s sūr: et regnauit achaz filius e⁹ p̄ eo. **XVI**

Amo decimoseptimo phare filij comelie regnauit achaz fili⁹ ioathan regis iuda. Viginū annos erat achaz cum regnare cepiller: et sedecim annis regnauit in iherul. Non fecit qđ erat placitum in conspediū domini dñi sui sicut dñvid pater e⁹: sed ambulauit in via regum israhel. Iusup et sūlum sūm cōflectauit transversis p̄e ignem secundū p̄dola genū: que dissipauit dominus corā filijs isrl. Immolabat quodq; vīdūnas et adolebat in templū in eccl̄is eti collib⁹: et sub quā ligno stondolo. Tūc ascendit rasil regis sūrie: et phare filius comelie regis israhel ad plāndū in iherusalē. Cūq; obseruit achaz non valuerunt superare eū. In tempore illo restauit rasil regis sūrie baylā sūrie: et nūc iudens in baylā: habituerunt ibi usq; in dñe hanc. Mīlīc aut

achaz nūctios ad reglat phalassar regē alliōs dīcōs. Secundū nūs et fili⁹ nūs ego sum. Ascende et saluū me fac de manu regis sūrie et de manu regis isrl: qđ cōsurgērunt adiudicū me. Et cū collegis argenti⁹ et aurū qđ inueniū potuit in domo dñi. et in tēsauris regis mīli regi alliōs munera: qui et acquerunt voluntātē nūs. Ascendit autem regis alliōs i damasculi et vastauit eam: et cōfculit habitatores eius crenerat: rasil autem interfecit. Petereq; regis achaz in eccl̄is reglat phalassar regi alliōs i damasculi. Cūq; vidiller altare damasci: mīli regis achaz ad uriam lacerdēi exemplarē et simulacrum iuxta om̄e opus eius. Eſtruxit qđ vīdūas sanctas altare. Iuxta om̄ia que p̄operat regis achaz i damasco: ita fecit lacerdos vīdūas donec venire regis achaz de damasco. Cūq; vīdiller regis de damasco vidit altare et veneratus est illud: ascendens et immolauit olocausta et sacrificiū sūrū: et libauit libamina et fudit lāguinem patricor̄ que obulerat sup̄ altare. Porro altare erat qđ erat coram dñi transfulit de facie templi et de loco altaris et de loco templi domini: posuitq; illud et latere altaris ad aquilonē. Precepit quoq; regis achaz vīdūas lacerdēos dicens. Sup̄ altare manus offer olocaustū manūnum et sacrificiū uesperū et olocaustum regis et sacrificiū eius: et olocaustum vīdūi p̄p̄ere et sacrificiū corū et libamina corū: et om̄em sanguinē olocaustū et vīdūum sanguinē vīdūme super illud effundes. Altare vero erat eti p̄parat ad voluntatem meā. fecit igit vīdūas sanctas iuxta om̄ia que p̄operat regis achaz. Tūc autem regis achaz relatas tales et lūtrem qui erat



Reproduction of an old-time Horn Book

GEO. H. MORRILL CO.

SCHOOL BOOK BLACK No. 5098

Extensively used for printing school books and therefore
highly recommended

Refer also to Foreword on pages vi and vii



From a drawing by Wm. Fletcher White

GEO. H. MORRILL CO.

OZO BOOK BLACK No. 6668

A long, free-flowing ink, suitable for books, placards, cartons, etc.,
possessing dense color and quick drying quality

Refer also to Foreword on pages vi and vii

No. 509

No. 5

No. 441

No. 9

No. 512



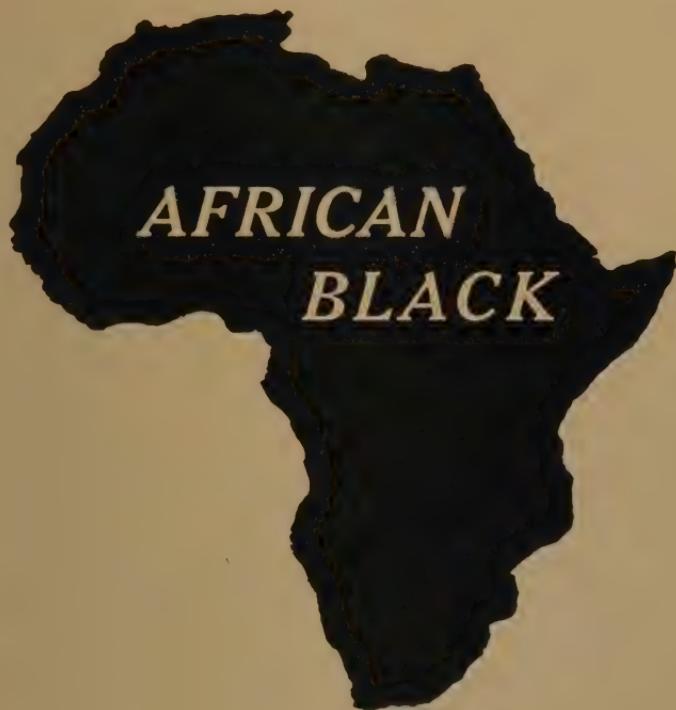
No. 301

No. 443

SOLID

No. 433

No. 310



GEO. H. MORRILL CO.

AFRICAN BLACK No. 5459

May be used on book and coated papers—is adapted to all kinds of book, catalog and publication work and will print clean on long runs

Medium body, quick drying	No. 6718
Heavy body, medium dryer	No. 5459
Soft body, medium dryer	No. 5015

Refer also to Foreword on pages vi and vii

No. 509

No. 5

No. 441

No. 9

No. 511



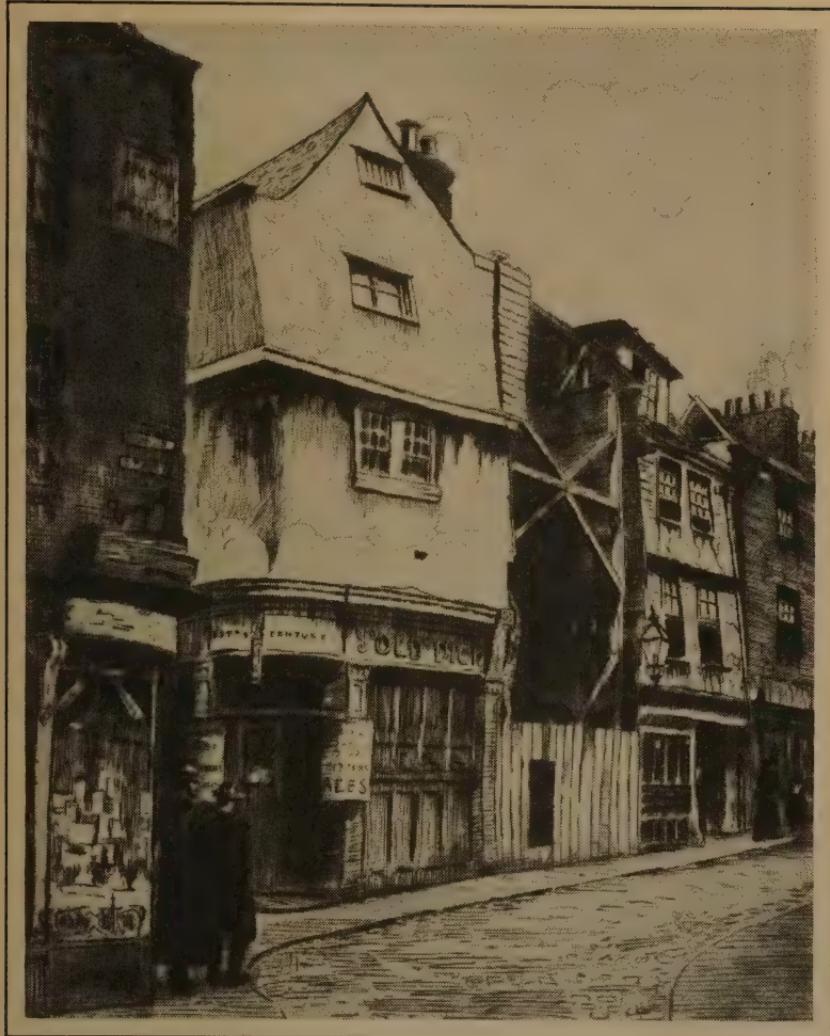
No. 301

No. 443

SOLID

No. 433

No. 310



Ye Old Dick. From an etching by Plowman

Screen 100

GEO. H. MORRILL CO.

M. & E. MAGAZINE BLACK No. 5388

Made especially to meet the requirements of magazine work

Refer also to Foreword on pages vi and vii

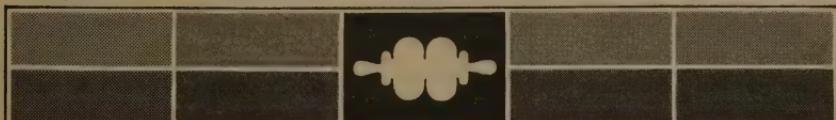
85 SCREEN

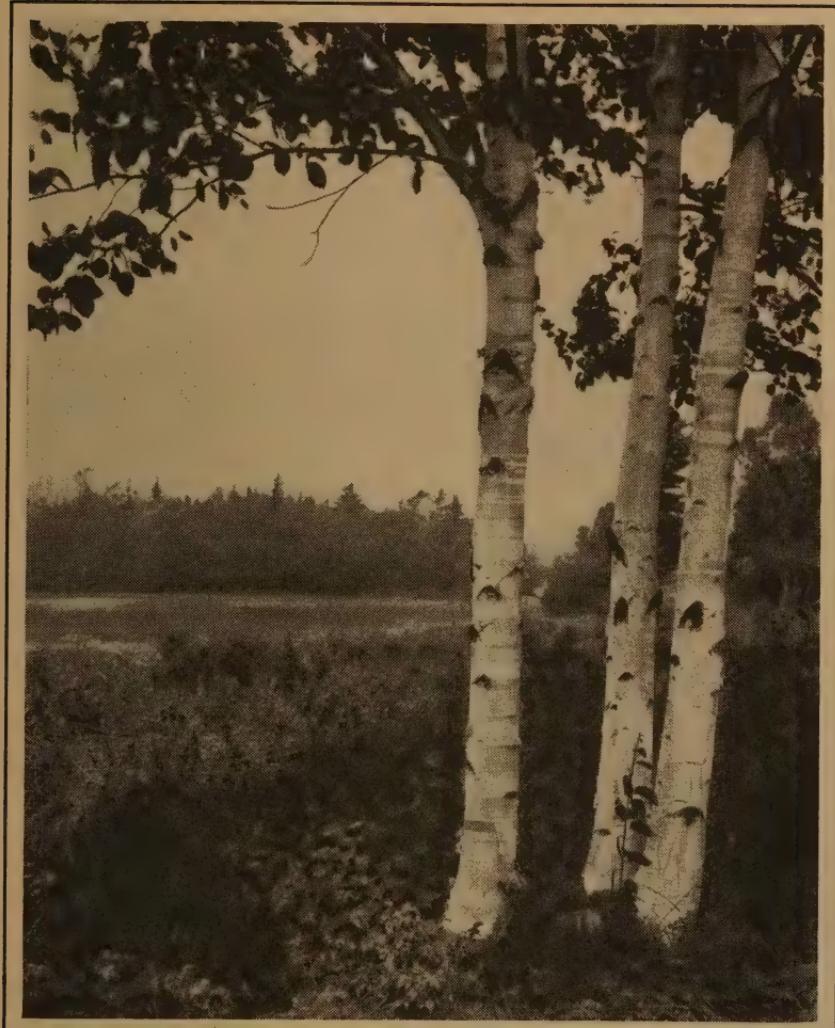
110 SCREEN

SOLID

110 SCREEN

100 SCREEN





Three Birch Trees. From a photograph

Screen 100

GEO. H. MORRILL CO.

Y. C. MAGAZINE BLACK No. 6755

A rotary magazine black, most satisfactory on machine-finished
and super-calendered stocks

Refer also to Foreword on pages vi and vii

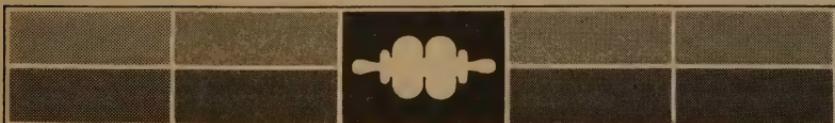
85 SCREEN

110 SCREEN

SOLID

110 SCREEN

100 SCREEN





Crowing Cock. From a photograph by H. Armstrong Roberts

Screen 120

GEO. H. MORRILL CO.

FARM MAGAZINE BLACK No. 6754

For farm journals where good color is needed this rotary black
meets the demand

Refer also to Foreword on pages vi and vii

85 SCREEN

110 SCREEN

SOLID

110 SCREEN

100 SCREEN





A Street in Old Cairo. By LeRoy Henry Appleton

GEO. H. MORRILL CO.

ROTARY MAGAZINE BLACK No. 6579

The most satisfactory rotary black made for
ordinary magazine work

Refer also to Foreword on pages vi and vii

No. 509

No. 5

No. 441

No. 9

No. 512



No. 301

No. 443

SOLID

No. 433

No. 310



The Lute Player. From a painting by Meissonier

Screen 150

GEO. H. MORRILL CO.

VOLCANO RED No. 01132-R

A halftone, type and label ink. Also made for litho and offset—
almost permanent—semi-transparent
Refer also to Foreword on pages vi and vii

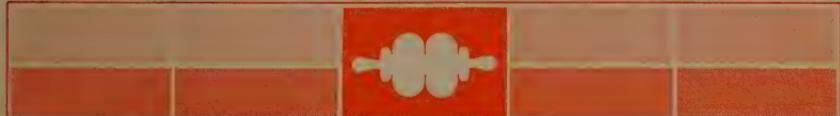
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Young Woman with Water Jug. From a painting by Johannes Vermeer

Screen 150

GEO. H. MORRILL CO.

ZINNIA RED No. 01121

A bright red for cylinder and job presses; also made for label, cover, bread and butter wrapper, litho and offset work.

Fairly permanent—semi-transparent

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Swan. From a photograph by H. Armstrong Roberts

Screen 150

GEO. H. MORRILL CO.

EXCELSA RED No. 01126-R

An ink for cylinder and job press, suitable for almost any kind of work.
Fairly permanent, semi-transparent—does not bleed in water

Refer also to Foreword on pages vi and vii

133 SCREEN

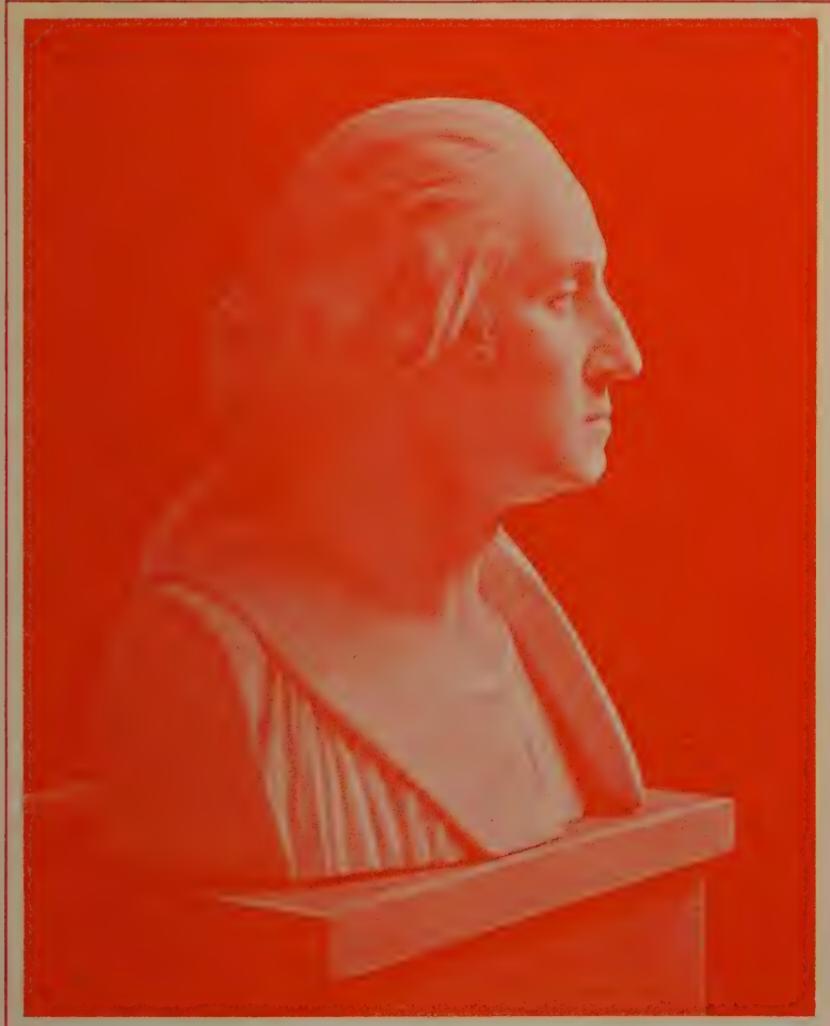
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Washington. From a bust by Jean Houdon

Screen 150

GEO. H. MORRILL CO.

GERANIUM LAKE Y No. 203

A bright, clean color of excellent working qualities, suitable for halftone and job work—fairly transparent but not permanent

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Arch of Titus. From a photograph

Screen 150

GEO. H. MORRILL CO.

COLORADO RED No. 432

THE ink for all-round purposes. Used generally on all stocks except
the cheapest grades—not permanent
Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Fishing Craft. From a photograph

Screen 150

GEO. H. MORRILL CO.

COSMOS RED No. 01147-R

A halftone and type ink for cylinder and job press. Semi-transparent—fairly permanent—does not bleed in water and stands hot paraffine

Refer also to Foreword on pages vi and vii

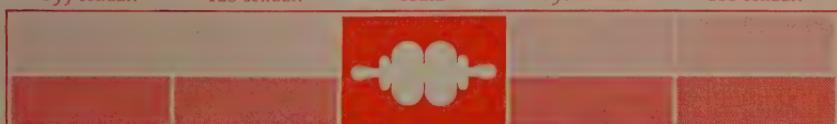
133 SCREEN

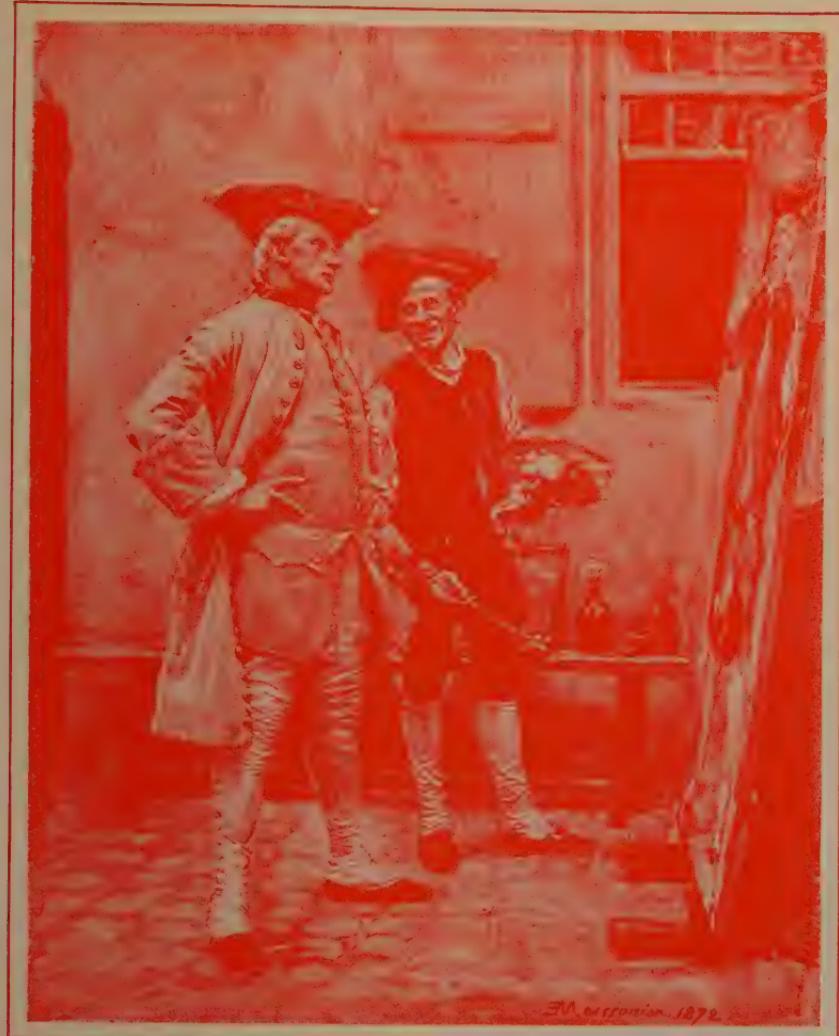
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Sign Painter. From a painting by Meissonier

Screen 150

GEO. H. MORRILL CO.

COLUMBINE RED No. 01145-R

A remarkable color that is made for almost any kind of work.
Fairly transparent, fairly permanent and bakes beautifully

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Pour. Copyright Damascus Bronze Co.

Screen 150

GEO. H. MORRILL CO.

REGAL RED No. 01155

A deep red with good finish—semi-transparent, semi-permanent.
Not alkali or paste proof but stands hot paraffine

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Ye Old Dick. From an etching by Plowman

Screen 150

GEO. H. MORRILL CO.

DAHLIA RED No. 01157-R

A halftone ink of bluish undertone for cylinder and job press—semi-transparent, fairly permanent. Not alkali proof but stands hot paraffine

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Roman Capital. From a photograph of P. Cartoni Co.

Screen 150

GEO. H. MORRILL CO.

LIGHT RED No. 01101

A cylinder and job press ink that is also made for litho and offset.

Almost permanent, semi-transparent and especially
suitable for label work

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The White Rose. From a photograph

Screen 150

GEO. H. MORRILL CO.

DARK RED No. 01108

A cylinder and job press ink similar to No. 01101
in its use and properties

Refer also to Foreword on pages vi and vii

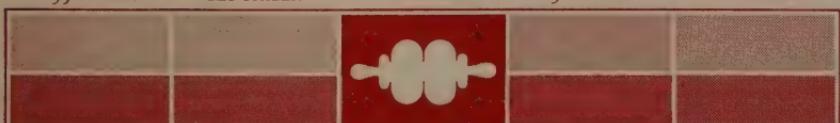
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Three Birch Trees. From a photograph

Screen 150

GEO·H·MORRILL CO.

PHLOX RED No. 01173-R

Can be made for any kind of work and specially useful where greater permanence is required for process red

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Apothecary Shop. From a painting by F. A. Grison

Screen 150

GEO. H. MORRILL CO.

CARNATION RED No. 01160

A remarkably clean shade, often desirable in process work or in
making delicate rose or pink tints

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Lute Player. From a painting by Meissonier

Screen 150

GEO. H. MORRILL CO.

THISTLE RED No. 01601-R

A color with extremely bluish undertone, serviceable in
process work but not permanent

Refer also to Foreword on pages vi and vii

133 SCREEN

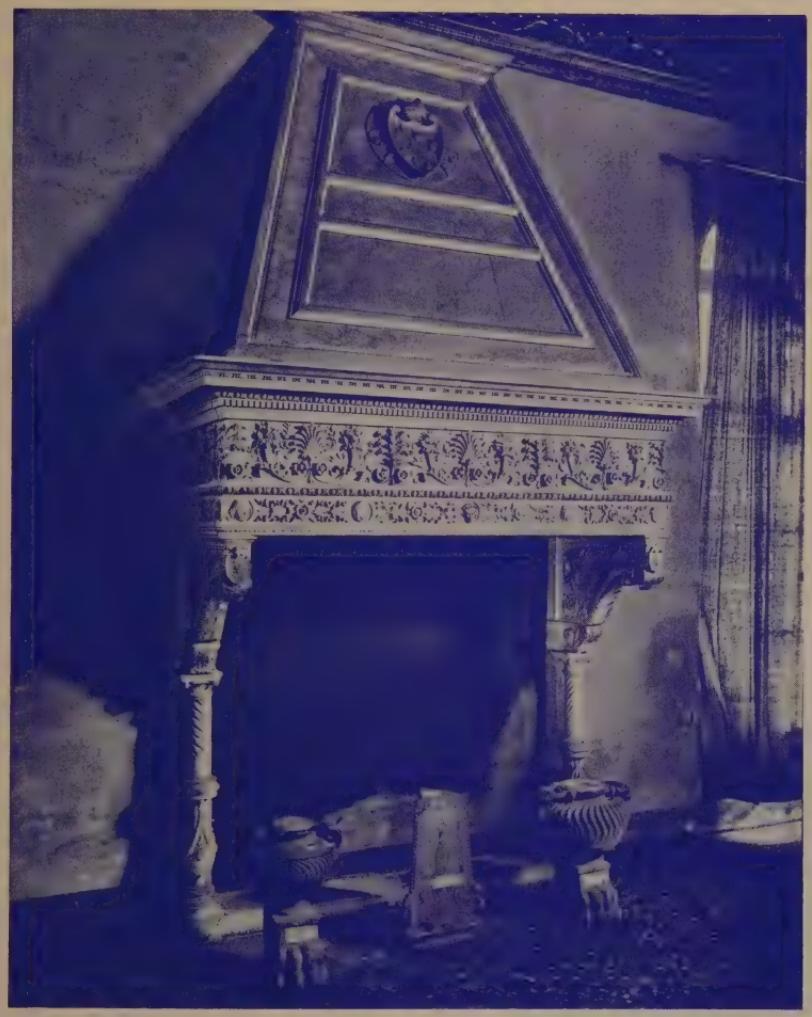
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Italian Fireplace. From a photograph of P. Cartoni Co.

Screen 150

GEO. H. MORRILL CO.

REGAL BLUE No. 01525-R

A brilliant color for cylinder and job work which stands our
customary test with an aqueous solution of caustic

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





*Little Bob and Tiny Tim. From a Copley Print.
Copyright Curtis and Cameron, Publishers, Boston*

Screen 150

GEO. H. MORRILL CO.

IMPERIAL BLUE No. 14

A bright shade of blue suitable for almost any purpose

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

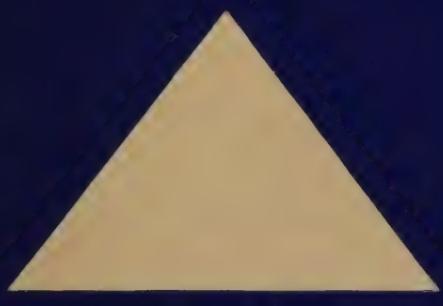
SOLID

150 SCREEN

100 SCREEN



GEO·H·MORRILL CO.



GEO·H·MORRILL CO.

MILORI BLUE No. 3454

A good blue for general use
but not alkali proof

Refer also to Foreword on pages vi and vii

GEO·H·MORRILL CO.



GEO·H·MORRILL CO.

BRONZE BLUE No. 01512

A real bronze blue, almost permanent but not alkali proof

Can be made for litho and offset work

See page 39-A for this ink on super

Refer also to Foreword on pages vi and vii



Lady in Blue. From a painting by Somoff

Screen 150

GEO. H. MORRILL CO.

BLUE LAKE No. 01535

A clean-toned blue lake for fine halftone work—transparent
but not permanent or alkali proof

Refer also to Foreword on pages vi and vii

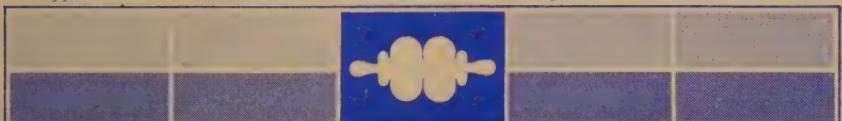
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





*Little Bob and Tiny Tim. From a Copley Print.
Copyright Curtis and Cameron, Publishers, Boston*

Screen 150

GEO. H. MORRILL CO.

PEACOCK BLUE No. 01551

For artistic effects in process work this color satisfies
not permanent or alkali proof

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Canal in Venice. From a painting by Martin Rico

Screen 150

GEO. H. MORRILL CO.

ULTRAMARINE BLUE No. 01546

A genuine ultramarine blue. Permanent and alkali proof but
should not be used on copper

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Nude Child. From a painting by Angelo

Screen 150

GEO. H. MORRILL CO.

DEEP YELLOW No. 01307

A deep shade of chrome yellow for type and label work. Also
made for litho and offset—opaque and permanent

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





*Little Bob and Tiny Tim. From a Copley Print.
Copyright Curtis and Cameron, Publishers, Boston*

Screen 150

GEO. H. MORRILL CO.

TANGERINE ORANGE No. 01206

An almost permanent orange lake for cylinder and job press—
also a label ink

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Swan. From a photograph by H. Armstrong Roberts

Screen 150

GEO. H. MORRILL CO.

PERSIAN ORANGE No. 01203

An extra fine transparent Persian orange.

Bakes beautifully—fugitive

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Arch of Titus. From a photograph

Screen 150

GEO. H. MORRILL CO.

EXTRA LIGHT MILORI GREEN No. 01401

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii

133 SCREEN

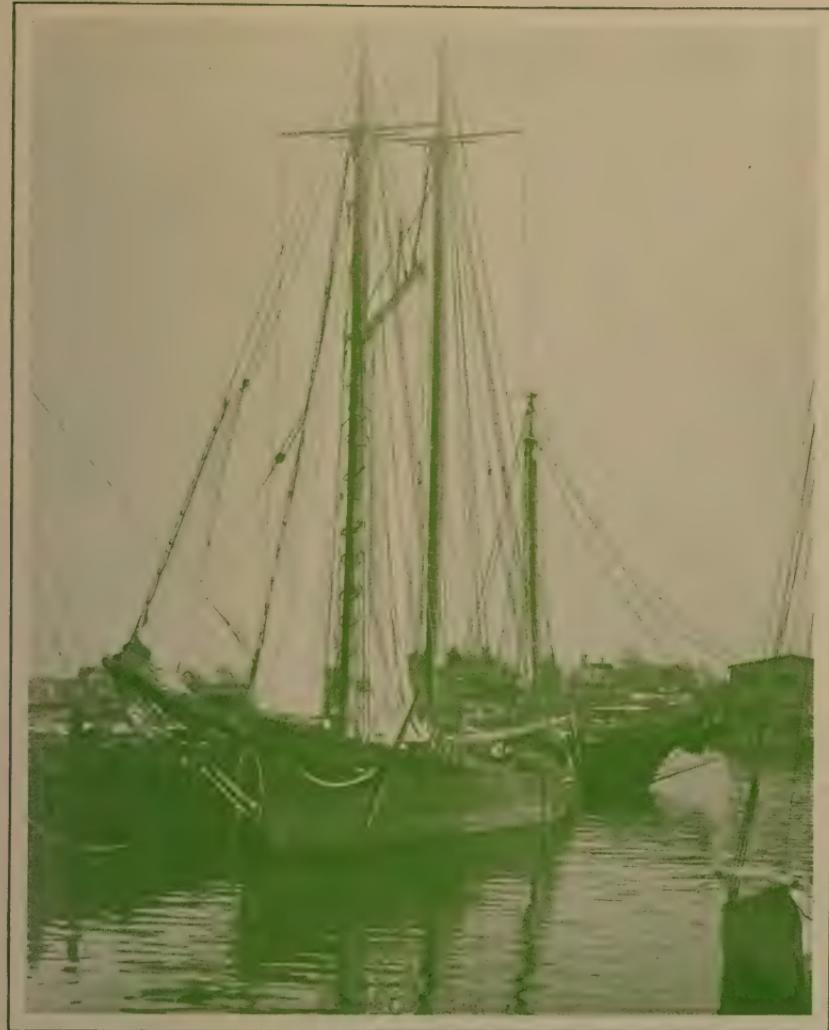
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Fishing Craft. From a photograph

Screen 150

GEO. H. MORRILL CO.

LIGHT MILORI GREEN No. 01403

An opaque, permanent color for cylinder and job work.

Suitable for litho and offset

Refer also to Foreword on pages vi and vii

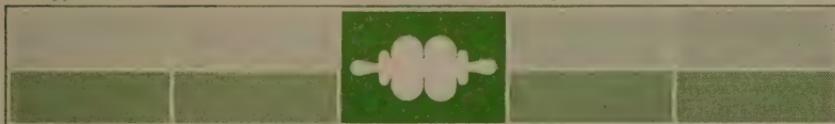
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Sign Painter. From a painting by Meissonier

Screen 150

GEO. H. MORRILL CO.

MEDIUM MILORI GREEN No. 01405

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii

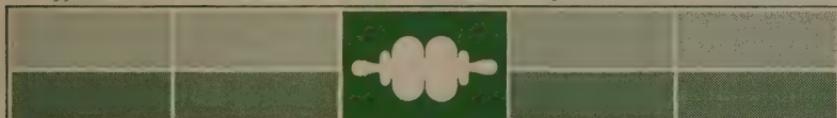
133 SCREEN

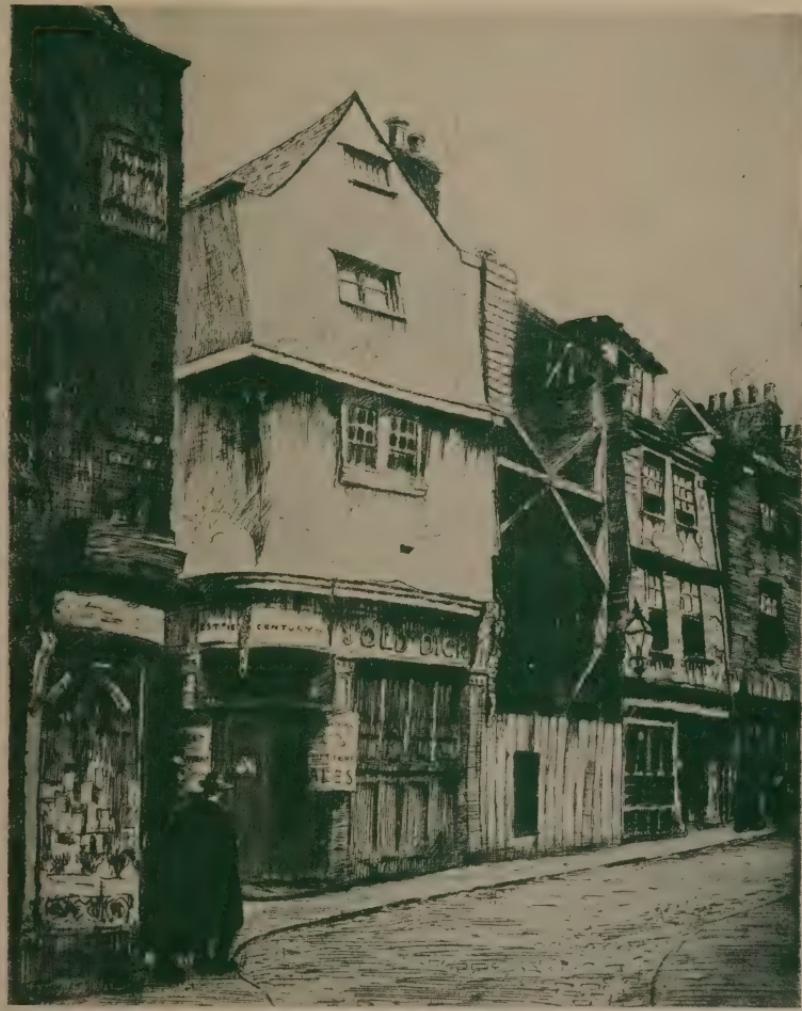
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Ye Old Dick. From an etching by Plowman

Screen 150

GEO. H. MORRILL CO.

DARK MILORI GREEN No. 01407

An opaque, permanent color for cylinder and job work.

Suitable for litho and offset

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Three Birch Trees. From a photograph

Screen 150

GEO. H. MORRILL CO.

EXTRA DARK MILORI GREEN No. 01409

An opaque, permanent color for cylinder and job work.
Suitable for litho and offset

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Lady in Blue. From a painting by Somoff

Screen 150

GEO. H. MORRILL CO.

LIGHT GREEN LAKE No. 01411

The color for Christmas Greetings. A bright clean color, suitable
for cylinder and job work—transparent—fugitive

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Auld Lang Syne. By W. L. Taylor. Copyright Curtis Publishing Co.

Screen 150

GEO. H. MORRILL CO.

ROYAL PURPLE No. 01605

A cylinder and job halftone and type ink. Transparent—
not permanent, nor alkali proof—bakes well

Refer also to Foreword on pages vi and vii

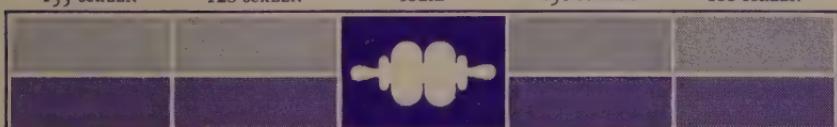
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Torrey Pine. From a photograph by Harold Hugo

Screen 150

GEO·H·MORRILL CO.

IMPERIAL PURPLE No. 01613-R

A halftone and type ink which stands a certain amount of
exposure to sunlight without much fading

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Nude Child. From a painting by Angelo

Screen 150

GEO. H. MORRILL CO.

HAIG BROWN No. 527

An attractive light brown for cylinder and job press—
fairly permanent

Refer also to Foreword on pages vi and vii

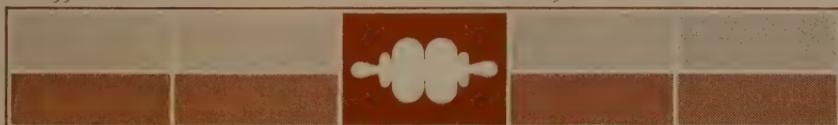
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Bust of Dante. By Paolo Abbate

Screen 150

GEO. H. MORRILL CO.

PERSHING BROWN No. 158

A popular shade of brown for cylinder and job work—
not permanent

Refer also to Foreword on pages vi and vii

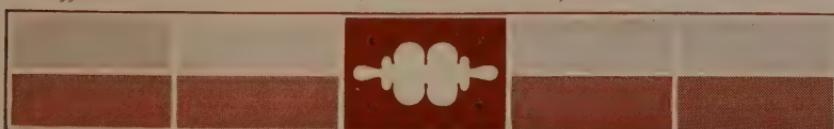
133 SCREEN

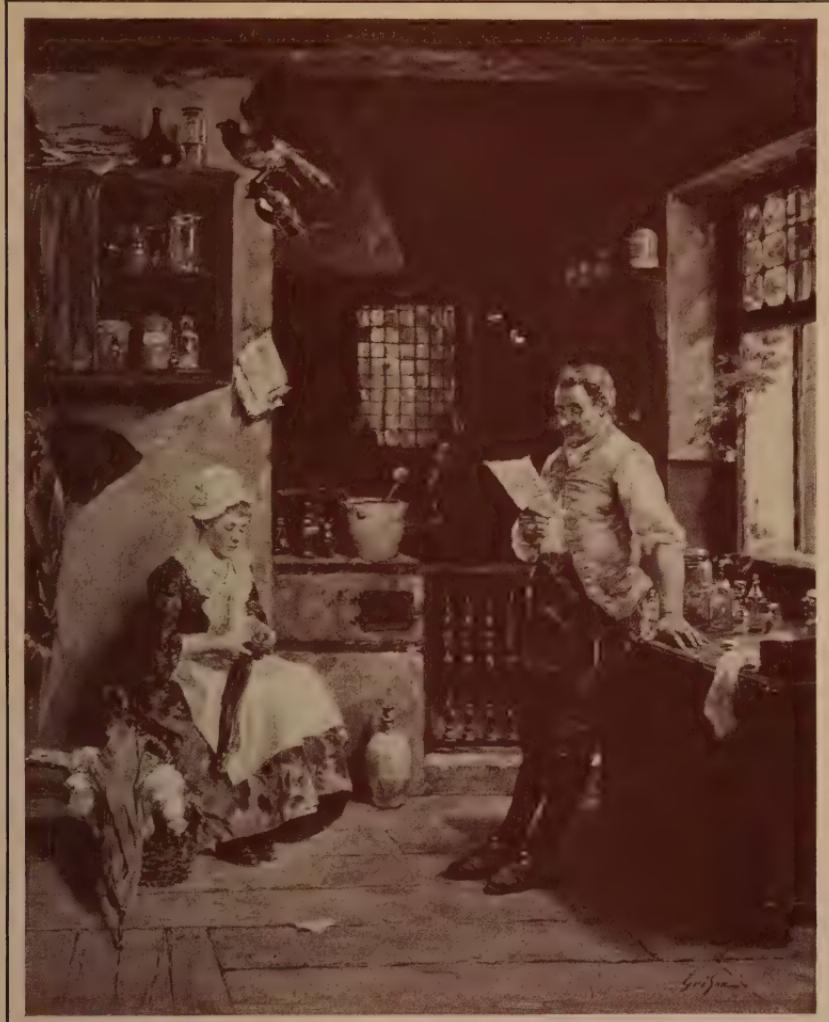
120 SCREEN

SOLID

150 SCREEN

100 SCREEN





The Apothecary Shop. From a painting by F. A. Grison

Screen 150

GEO. H. MORRILL CO.

DEEP PHOTO BROWN No. 27

A photo brown for artistic effects, generally used on cylinder or job
press upon coated paper—not permanent

Refer also to Foreword on pages vi and vii

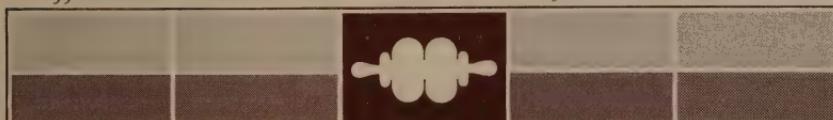
133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





Meditation. From a painting by Charles Sprague Pearce

Screen 150

GEO. H. MORRILL CO.

CHOCOLATE BROWN No. 2473

A good chocolate color for halftone and job work—
fairly permanent

Refer also to Foreword on pages vi and vii

133 SCREEN

120 SCREEN

SOLID

150 SCREEN

100 SCREEN





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LIGHT POSTER YELLOW No. 3578

DARK POSTER RED No. 3584

POSTER VIOLET No. 3588

POSTER BLACK No. 6760



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MEDIUM POSTER YELLOW No. 3579

MEDIUM POSTER GREEN No. 3582

MEDIUM POSTER BLUE No. 3586

POSTER BLACK No. 6760



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MEDIUM POSTER RED No. 3583

EXTRA LIGHT POSTER GREEN No. 3580

DARK POSTER BLUE No. 3587

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LIGHT POSTER BLUE No. 3585

LIGHT POSTER GREEN No. 3581

LIGHT POSTER RED No. 3571

POSTER BLACK No. 6760

NO. 1045

G

NO. 1046

NO. 1042

H

NO. 594

NO. 1049

M

NO. 1047

NO. 1048

C.

NO. 698

GEO. H. MORRILL CO.

FLESH TINT—NO. 1045

PINK TINT—NO. 1046

YELLOWISH GREEN TINT—NO. 1042

YELLOW TINT—NO. 594

LIGHT GREEN TINT—NO. 1049

BLUE TINT—NO. 1047

SILVER GRAY TINT—NO. 1048

NEUTRAL GRAY TINT—NO. 698

“THOUGH AN
ANGEL SHOULD
WRITE, 'TIS A
'DEVIL' MUST
PRINT”

MOORE

The Fudge Family in England

Border by LeRoy Henry Appleton

GEO. H. MORRILL CO.

BOND BLUE No. 600

BOND RED No. 3576



GEO. H. MORRILL CO.

LIGHT LABEL RED No. 3602



GEO. H. MORRILL CO.

DARK LABEL RED No. 3603



GEO. H. MORRILL CO.

LIGHT LABEL BLUE No. 3604



GEO. H. MORRILL CO.

DARK LABEL BLUE No. 3605



FOUNDED 1840

GEO. H. MORRILL CO.

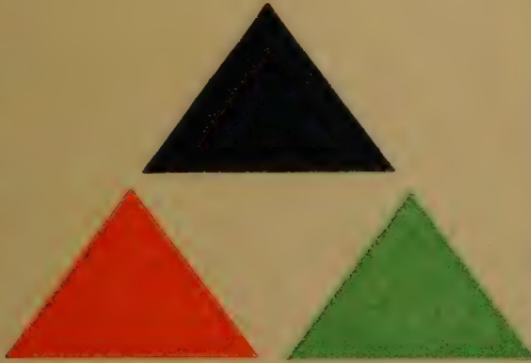
RICH PALE GOLD INK POWDER No. 3567

AND BRONZE INK LIQUID No. 3551

ALUMINUM INK POWDER No. 3554

AND BRONZE INK LIQUID No. 3551

GLASSINE INKS



Border by LeRoy Henry Appleton

GEO. H. MORRILL CO.

GLASSINE BLACK No. 6753

GLASSINE BLUE No. 3589

GLASSINE RED No. 3577

GLASSINE ORANGE No. 3606 GLASSINE GREEN No. 3607

GLASSINE INKS



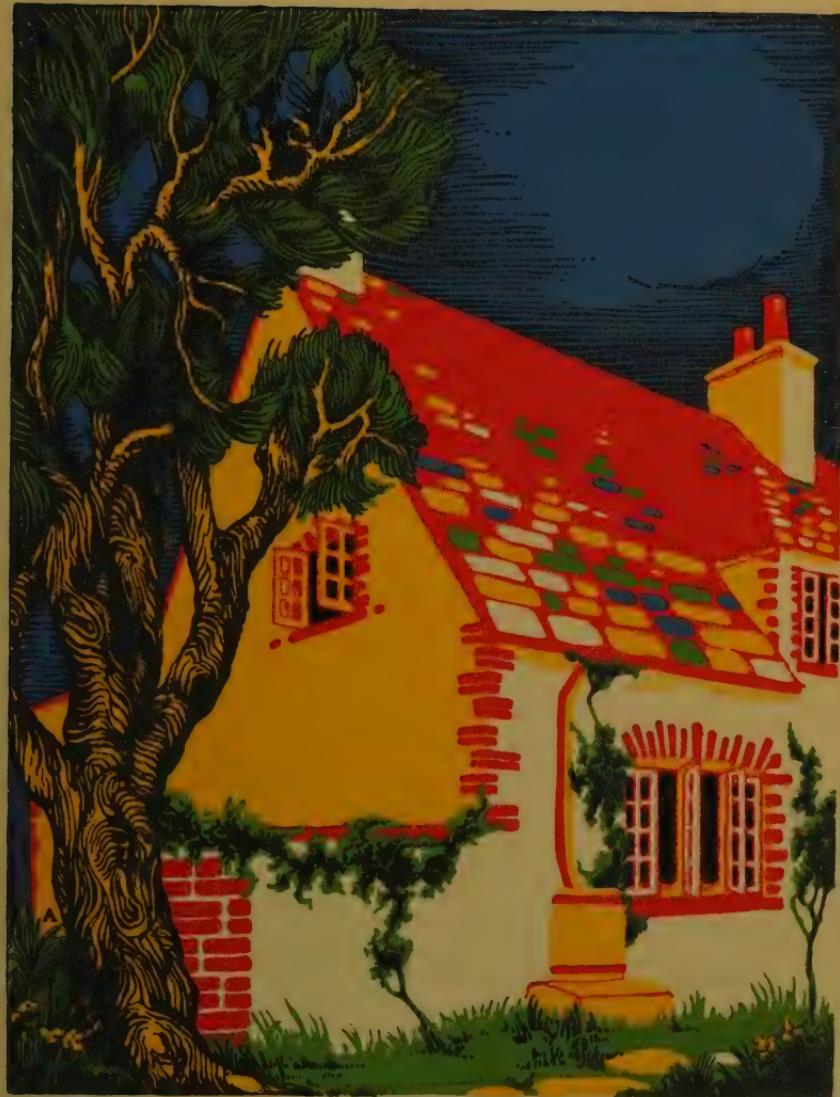
Sample of Terra Husk Varnish

• GEO. H. MORRILL CO.

GLASSINE BLACK No. 323

GLASSINE BLUE No. 3288 GLASSINE RED No. 3272

GLASSINE ORANGE No. 3406 GLASSINE GREEN No. 3401



The Cottage. From a design by LeRoy Henry Appleton

GEO. H. MORRILL CO.

VENETIAN COVER BLUE No. 683

MEDIUM COVER YELLOW No. 05305

COVER RED No. 282

EXTRA LIGHT COVER GREEN No. 05401

COVER BLACK No. 6757



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